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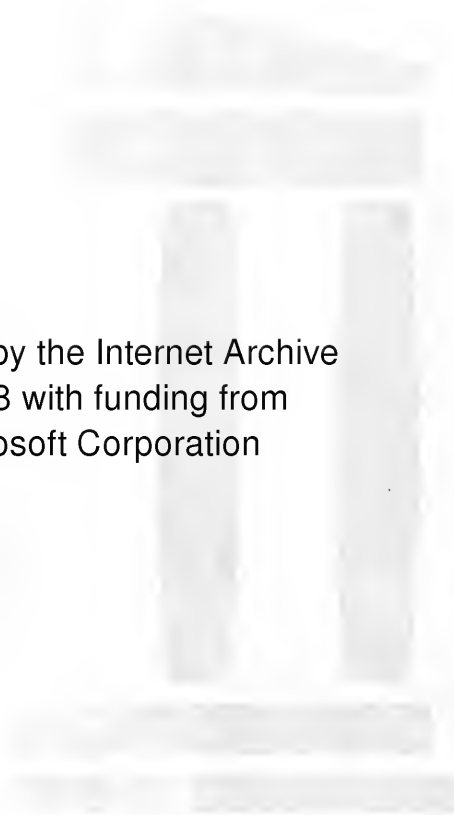
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17 Songs for

Tenor or Baritone

with

Piano Forte Accompaniment

by

W. W. Fawcett

1. Bedouin Love Song.
2. Allah gives Light in Darkness
3. He loves me.
4. A bonny Curl.
5. The Maiden and the Butterfly.
6. Nocturne.
7. The Lament.
8. The Miller's Daughter.
9. O Love and Joy.
10. The Northern Days are short.
11. Thou art so like a Flower.
12. I know two Eyes.
13. In bygone Days.
14. Sweet Wind that blows.
15. Before the Dawn.
16. The Danza.
17. Song from the Persian.



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EDITION SCHMIDT N°77ab

LYRICS

FROM

"TOLD IN THE GATE"

BY ARLO BATES.

SET TO MUSIC BY

G.W. CHADWICK.

Sweetheart thy lips are touched with flame.
Sings the nightingale to the rose.
The rose leans over the pool
Love's like a summer rose.
As in waves without number.
Dear love when in thine arms,
Was I not thine.
In mead where roses bloom.
Sister fairest why art thou sighing.
O' let night speak of me.
I said to the wind of the south.

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BEDOUIN LOVE SONG.

(Words by Bayard Taylor.)

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Animato assai.

G. W. CHADWICK.

f

From the desert I come to thee

p cresc.

on a stall-ion shod with fire, And the winds are

p cresc.

f

p

left be-hind, with the speed of my de-sire,

p cresc.

f

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with the speed of my de - sire. Un - - der thy

win - dow I stand and the mid - night hears my

cry. Un - - der thy win - - dow I

stand and the mid - night hears my cry. I love

p *passionato* *f*

thee, I — love — but thee, with a love that

can - - not die, with a love that can - not

die.

Maestoso assai.
Till the sun grows cold

and the stars are old,

And the leaves of the

judg - - ment book un - - fold,

Till the sun grows cold

and the stars are old,

The first system of a musical score. The vocal line is in B-flat major (two flats) and 4/4 time. The lyrics are "and the stars are old,". The piano accompaniment features a flowing, arpeggiated pattern in the right hand and a more rhythmic pattern in the left hand.

And the leaves

crescendo molto

sempre più f

The second system continues the musical score. The vocal line has a long note for "And" followed by "the leaves". The piano accompaniment continues with the arpeggiated pattern. Dynamic markings include *crescendo molto* above the vocal line and *sempre più f* (sempre more fortissimo) below the piano part.

ff

of the judg - - - ment

The third system features a vocal line with a long note for "of" followed by "the judg - - - ment". The piano accompaniment continues with the arpeggiated pattern. Dynamic markings include *ff* (fortissimo) above the vocal line and *ff* below the piano part.

book un - fold.

animato

The fourth system features a vocal line with a long note for "book" followed by "un - fold.". The piano accompaniment continues with the arpeggiated pattern. Dynamic markings include *animato* above the vocal line and *ff* below the piano part.

ALLAH.

Poem by H. W. Longfellow.

G. W. CHADWICK.

Serioso.

Al - lah gives light in dark - ness, Al - lah gives rest in pain,

p

p

3

The first system of the musical score for 'ALLAH.' It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The vocal line begins with a half note, followed by eighth notes, and ends with a quarter note. The piano accompaniment consists of chords in the right hand and single notes in the left hand. Dynamics include piano (*p*) and a triplet of eighth notes in the right hand.

Cheeks that are white with weep - ing Al - lah paints red a - gain.

dim.

3

3

dim.

The second system of the musical score. The vocal line continues with eighth notes and a triplet of eighth notes marked *dim.* and *3*. The piano accompaniment features chords and a triplet of eighth notes in the right hand, with a *dim.* marking in the bass line.

The flowers and the blossoms with - er, Years van - ish with fly - ing feet,

f

3

3

3

dim.

The third system of the musical score. The vocal line features a triplet of eighth notes marked *f* and *3*, followed by a triplet of eighth notes marked *dim.* and *3*. The piano accompaniment includes chords and triplets of eighth notes in both hands, with a *dim.* marking in the bass line.

But my heart will live on for - ev - er, That here in sad-ness beat.

Glad - - - ly to Al-lahs dwell - - ling

Yon - - der would I take flight, There will the darkness van - - ish,

There _____ will my eyes have light.

To Mr. Edward Bowditch, Albany.

HE LOVES ME.

Words by Newton Mac Intosh.

G.W. Chadwick, Op.14. N^o2.*Allegretto grazioso.*

p O - ver and o - ver with cease-less

mo - tion — The waves come rol - ling o - ver the o - cean,

Then break on the sand. — Waves, bright waves, can you nev - er dis-

pp

cov - er What has be - come of my ab - sent lov - er

So far from land, So far from land.

p Ev - er and ev - er the ships are pas - sing, But

on - ly the ship I love is mis - - sing. My true love at

pp

sea. Ah! no mat - ter what skies are a -

pp

bove him. He on - ly knows how tru - ly I love him

And he loves me And he loves

pp

pp

me.

ppp

To Miss Eleanor Everest, Philadelphia.

A BONNY CURL.

Words by Amelie Rives.*)

G.W. Chadwick.

Alla scozzese.

p

I have a curl, a bricht, brown curl, a

p

bon-ny curl o' hair and close to my heart it

p

nest-les warm. But its brithers din-na ken its there I

f

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stole my curl, my silk soft curl, my bon-ny curl o'—

hair. And a' the night it sleeps up - on my heart, but its

pp master does na ken its there. *a tempo* O bricht, bricht curl, O

luve-ly, luve-ly curl, O curl, o' my bon-ny dear, I

would that a-gain ye were shin' in' on his head, but I would that his head were

here, and I would that his head were here.

p *f* *rit.* *pp*

p *f* *smorzando* *pp*

THE MAIDEN AND THE BUTTERFLY.

Capriccioso e semplice.

G.W. Chadwick.

There wandered once a maid - en a - mid the for - est

shade, And where the flowers grew thick - ly She stooped to pick them

quick - ly; just then a but - ter - fly came

by her and kissed this lit - tle maid. For-give me, said he

p

hum - bly, 'twas hon - ey that I sought. "For - give me" for as -

p

sum - ing your ro - - sy lips so bloom - ing

were sweet and dew - y ro - ses, but so I tru - ly thought.

p
Then arch-ly said the

f *p*

maid-en this time I'll pass it by. Let not my fa-vor

blind you with va-ni-ty, but mind you,

f
these ros-es do not blos-som for eve-ry but-ter-fly.

f

NOCTURNE.

Words by Thomas Bailey Aldrich.

G.W. Chadwick.

p
Up to her chamber win - dow A

slight wire trel - lis goes And up this Romeo's lad - der

pp
Clam - hers a bold white rose; I lounge in the i - lex sha - dows, I

pp
lusingando sempre

see the la - dy lean Un - clasp - ing her silk - en gir - dle, The

pp cur - tain folds be - tween. She smiles on her white rose lov - er, She

pp *p*

reach - es out her hand, And helps him in at the

sp *appassionato e*

win - dow, I see it when I stand, To her

poco meno mosso

scar - let lips she holds him, And kis-ses him ma-ny a time. Ah

ff

me! 'twas he that won her Be-cause he dared to

p *cresc.*

f *ad lib.* **Tempo I.**

climb. Ah me!

f *ff*

a piacere

Be-cause he dared to climb.

pp



THE LAMENT.

Egyptian Song from Ben Hur.

Poem by Lew Wallace.

G. W. CHADWICK.

Moderato con moto.

sost.

I

sigh as I sing for the stor-y land A - cross the Syr-i - an

sea. The o - dor - ous winds from the musk - y sand Were

breaths of life to me. They play with the plumes of the

espress.

p

whispr-ing palm For me, a-las, no more. No

more does the Nile in the moon-lit calm Moan past the Mem-phi-an

pp

pp

shore.

f

dim.

0

Ni - - lus! thou God _____ of my faint - ing soul, In

dreams _____ thou com - - est to me, _____ And

dream - - ing I play _____ with the lo - tus bowl, And

sing _____ sad songs _____ to thee, _____ And

pp sotto voce

hear from a-far the Mem-no - ni - an strain And calls from dear Sim -

pp sostenuto assai

f *allargando*

bel, And wake to a pas - sion of grief and pain That

e'er I said Fare - well, That e'er I

sempre cresc.

said Fare - well.

THE MILLER'S DAUGHTER.

(Ternysson.)

Andante non troppo.

G.W. Chadwick.

p

It is the mil-ler's daugh-ter and she is grown so

p

dear, so dear, that I would be the jew-el that glistens in her

pp

ear, that glistens in her ear, for clad in ring - lets day and

pp

night I'd touch her neck, so warm and white. *pp*



p dolce
And I would be the



gird-le a-bout her dain-ty, dain- - ty waist, and her



heart would beat a-gainst me in sor- - row and in



pp *rit.*

rest and I should know if it beat right I'd clasp it round so close and

pp *colla voce*

a tempo

tight.

a tempo

mp

3

pp

And I would be the necklace and all day

p *pp* *cresc.*

long to fall and rise up - - on her bal - my

f *più lento* *p*

bo - som with her laugh - ter or her sighs, with her laugh - ter or her

f *colla voce* *p*

a tempo *pp*

sighs, and I would lie so light, so light I scarce should be,

a tempo

ad lib.

I scarce should be un - clasped at night.

colla voce *pp*

cresc. *pp*

O LOVE AND JOY.

Folk Song.

G.W. Chadwick.

Moderato assai. ♩ = 69.

O love and joy are for a day, Then

tears and sor - row af - ter, O love is for a

sum - mer's day, And then fare-well to laugh - - ter, If

pp
espress.

love and joy are for a day, And then fare - well to

cresc.

laugh - - - ter, To live with love give

f *appassionato*

me one day Though, tears for - ev - er af - - ter.

perdendo

f *pp* *pp*

THE NORTHERN DAYS.

Folk Song.

Words by Christina Rossetti.

G.W. Chadwick.

Con moto. ♩ = 80.

The musical score is written for voice and piano. It features a vocal line with lyrics and a piano accompaniment. The tempo is marked 'Con moto' with a quarter note equal to 80 beats per minute. The key signature has two sharps (F# and C#), and the time signature is 3/4. The score is divided into three systems. The first system contains the first two lines of the song. The second system contains the next two lines. The third system contains the final two lines. The piano accompaniment includes various musical notations such as chords, arpeggios, and triplets.

The north - ern days are short When
north - ern nights are long, For hours and hours the
lark Pours out its song. The

f

south - - ern nights are short _____ When south - ern

f

pp dolciss.

days are long, But sweet the night when

p

pp dolciss.

night - in - gales Pour _____ out their song.

pp

THOU ART SO LIKE A FLOWER.

(Du bist wie eine Blume.)

G.W. Chadwick, Op. 11. N^o 3.*Dolce semplice.*

The first system of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. The vocal line begins with a whole rest, followed by a half note 'Thou' and a half note 'Du'. The piano accompaniment starts with a half note G4, followed by a half note A4, and then a half note B-flat4. The piano part includes a melodic line in the right hand and a bass line in the left hand, with some arpeggiated figures.

p

Thou
Du

The second system of the musical score. The vocal line continues with the lyrics 'art so like a flow - er, So pure, and fair, and kind; ——— I' and 'bist wie ei - ne Blu - me, so schön. so hold, so rein; ——— ich'. The piano accompaniment continues with a half note G4, followed by a half note A4, and then a half note B-flat4. The piano part includes a melodic line in the right hand and a bass line in the left hand, with some arpeggiated figures.

p

art so like a flow - er, So pure, and fair, and kind; ——— I
bist wie ei - ne Blu - me, so schön. so hold, so rein; ——— ich

The third system of the musical score. The vocal line continues with the lyrics 'gaze on thee, and sor - row Then in my heart I find, ——— It' and 'schau' dich an und Weh - muthschleicht mir in's Herz hin - ein! ——— Mir'. The piano accompaniment continues with a half note G4, followed by a half note A4, and then a half note B-flat4. The piano part includes a melodic line in the right hand and a bass line in the left hand, with some arpeggiated figures.

gaze on thee, and sor - row Then in my heart I find, ——— It
schau' dich an und Weh - muthschleicht mir in's Herz hin - ein! ——— Mir

cresc.

seems as though I must lay then My hand up - on thy brow,
 ist, als ob ich die Hän - - de auf's Haupt dir le - gen sollt,

cresc.

allargando

Praying that God may pre - serve thee, As
 Be-tend, dass Gott dich er - hal - - te, So

cresc. *f* *cantabile* *p*

pp

pure and fair as now.
 schön, so hold, so rein.

pp *pp*

To Adelaide.

BALLAD.

Semplice ed innocente.

G. W. Chadwick, Op. 14. No. 4.

know two eyes, two soft brown eyes, Two eyes as sweet and dear, As
 knew a voice of fair - y tone Like brook-let in the June, That
 know a gold - en heart - ed maid For whom I built a shrine, A

ev - er danced with gay sur - prise Or glis - tened in a tear, In
 sings to please it - self a - lone A lit - tle old world tune, Whose
 leaf - y nook of murmurous shade Deep in this heart of mine, And

whose fair rays a heart may bask Their shadowed rays se - rene. But, lit - tle maid you
mu - sic haunts the listener's ear And will unt leave it free But, I shall nev - er
in that calm and conl re - cess To make her home she came. But, Oh! you'd nev - er,

must not ask Whose gen - tle eyes I mean, But, lit - tle maid you
tell you, dear Whose ac - cents they may be, But, I shall nev - er
nev - er guess That lit - tle maid - en's name, But, Oh! you'd nev - er,

pp
must not ask Whose gen - tle eyes I mean.
tell you, dear Whose ac - cents they may be.
nev - er guess That lit - tle maid - en's name.

To Mrs. Lizzie Barton Hall, Leavenworth.

IN BYGONE DAYS.

Words by John Leslie Breck.

G.W. Chadwick, Op. 14. No. 3.

Andantino.

p In by-gone

days I wrote with zealous care — *cresc.* A passing fan - - cy sweet by visions

cresc.

wrought, 'twas of a maid - en pure and wondrous fair, — 'twas but a

thought, — 'twas but a thought. — In aft - er

pp *f dim.* *p*

days when Fort-une chancing true — This beauteous maid - en I beheld un -

sought. I loved her well and thought she loved me too, — 'twas but a

f *ff* *largamente* *pp*

thought, — 'twas but a thought. —

ad lib. *colla voce* *pp*

SWEET WIND THAT BLOWS.

Words by Oscar Leighton.

G.W. Chadwick, Op. 14. N^o 5.

Andantino.

Sweet wind that blows o'er sun - ny
 Rip - ples her hair like waves that
 Her sweet breast shames the scat - ter'd

isles The soft - - - ness of the
 sweep A - - - bout this pleas - ant
 spray, Soft kissed by ear - ly

sea, Blow thou a - - cross these mov - ing
 shore, Her eyes are blu - - - er than the
 light. I dream she is the dawn of

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miles, News of my love to
deep Round rock - y Ap - - - - ple
day That lifts me out of

f

me, News of my love to
dore, Round rock - y Ap - - - - ple
night, That lifts me out of

f

me.
dore.
night.

mf dim.

BEFORE THE DAWN.

G.W. Chadwick, Op. 8. N° 3.

Andante con tenerezza.

sotto voce
pp

The first system of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a whole rest, followed by a half note G4 and a quarter note A4. The piano accompaniment starts with a half note G3, a half note F3, and a quarter note E3. Dynamics include *p>* and *pp*. The tempo/mood is 'Andante con tenerezza'.

In the

The second system of the musical score. The vocal line continues with the lyrics 'hush of the morn, be - fore the sun, I wa - ken to'. The piano accompaniment features a series of chords and moving lines. Dynamics include *cresc.* (crescendo).

hush of the morn, be - fore the sun, I wa - ken to

The third system of the musical score. The vocal line continues with the lyrics 'think of thee, And all the sweet'. The piano accompaniment continues with chords and moving lines. Dynamics include *cresc.* (crescendo).

think of thee, And all the sweet

day thus be - gun as hal - - lowed



seems to be. In the ho - - - ly re -

pp



pose the morn - - - ing



più animato e cresc. poco a poco

star with tremb - - - ling a -

più animato e cresc. poco a poco



waits the sun, And

thus my heart if near or

far a - - waits thee sweet - - - est

one, a - - - waits thee

sweet - est one. In a

pp

gold - - - en ecs - - - ta - - cy of

bliss the fair morn - - - ing star will

con Ped.

die, But I im - -

appassionato e animato

p

sempre più animato poco a poco

mor - - - tal by thy kiss

sempre più animato poco a poco

live but when thou art nigh,

f *dim.*

p molto cresc.

But I im - - mor - - - tal

p *molto cresc.*

by thy kiss live but when

thou art nigh.

f *a tempo*

ff

p dolce

I

dim. *p*

live but when thou art nigh.

animato

(Ario Basso)

ff

To Mr. Jules Jordan, Providence.

THE DANZA.

Poem by Arlo Bates.

Allegretto grazioso.

G.W.Chadwick, Op. 14. No 1.

The first system of the musical score. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/8. The tempo is marked 'Allegretto grazioso'. The piano part begins with a piano (*p*) dynamic and includes triplet figures in the right hand. The vocal line starts with a piano (*p*) dynamic and the lyrics 'If you'.

The second system of the musical score. The vocal line continues with the lyrics 'nev - er have danced The Dan - za with its'. The piano accompaniment continues with triplet figures and is marked with a *simile* dynamic. The key signature and time signature remain the same.

The third system of the musical score. The vocal line continues with the lyrics 'won - drous rhythmic twirl, While close to your'. The piano accompaniment continues with triplet figures. The key signature and time signature remain the same.

bo - - - som pant - ed. *pp* Some dark - - eyed

cre - - - ole girl, *f* Of danc - - - ing

you know naught,

By I - - - nez *p a piacere a tempo* I was taught.

f p colla voce a tempo

grazioso

'Tis a dance with the strang - est paus - es,

It moves as the breez es blow. And her

lips were like pome - granate blos - soms, And her teeth were

pp

white as snow, And her teeth were white as

cresc.

snow. Of beau - - ty I knew naught,

By I - - - nez I was taught.

In the gar - - den - - - ain,

In the gar - - den - - - ain,

Where the palm - - trees hid the moon,

Who well had the Dan - - za

trod - den, A kiss might crave as boon.

Of lov - - ing I knew naught,

Of lov - - ing -

f

sf *p* *f*

3

I knew naught, By

3

I - - nez I was taught.

animato *f* 3

l. H. *f* *sf*

r. H.

3 8 3

SONG FROM THE PERSIAN.

Words by Thomas Bailey Aldrich.

G.W. Chadwick.

Andante con sentimento.

p O sad are they who know not

love, But far from pas-sions tears and smiles, Drift

down a moon-less sea Beyond the silve-ry coasts of fair-y

Isles. And sad-der they whose long-ing lips

— kiss emp-ty air and nev-er touch — The dear warm mouth of those they

love — Wait-ing, wast-ing, suffering much, — But

clear as am-ber, fine as musk — Is life to those who pil-grim-

wise — Move hand in hand — From dawn to dusk, — Each morning

near-er Pa-ra - dise. O not for them shall an - gels pray;

— They stand in ev - er - last - ing light, — They walk in

Allah's smile by day — And nes-tle in his heart by night.

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